

CLEVELAND ART



Dear Members,



I'll start this message with a note of congratulations and thanks to the Womens Council of the Cleveland Museum of Art, which this year celebrates its 70th anniversary. In 1941, director William Milliken came to Gertrude Hornung looking for help because some of the staff were going to war. She and Miriam Greene came up with the concept of the Junior Council, which later became the Womens Council. The group has been a consistent, loyal force for volunteering, donations, and programming over the years—and the floral “heart” of the museum by creating our wonderful flower arrangements. See page 10 for a brief article commemorating the birthday.

The Lure of Painted Poetry is on view in the special exhibition gallery through the end of August. The breathtaking beauty and quality of the exhibition owe much to the museum's long association with the cultures of Asia, in this case Japan and Korea. In the context of this relationship, the recent tri-fold tragedy of earthquake, tsunami, and nuclear peril in Japan are especially wrenching for us, and we urge all our visitors to keep those affected by the disaster in your thoughts.

I'll call your attention to two other exhibitions from our permanent collection, both of which are covered in this magazine. On page 4, photography curator emeritus Tom Hinson (retired but not really) writes about the show of contemporary landscape photographs on view in the photography galleries. To varying degrees, these artists present not just the landscape, but evidence of the human interaction with it. Next, on page 6, curator of African art Constantine Petridis writes about the group of objects from southern Africa that form the basis of his exhibition and catalogue *The Art of Daily Life*.

One of the 20th century's literary greats is the subject of an article on page 8 by Massoud Saidpour, who directs performances of Samuel Beckett's *Endgame* in May and June. This landmark play keeps audiences off balance with equal parts existential dread and knee-slapping humor. The show runs May 19 to June 11 at the Brooks Theater of the Cleveland Play House.

Last summer and fall, the museum participated in a community mural program that resulted in four new colorful murals in Cleveland and East Cleveland; see Marjorie Williams's piece on page 11 for details.

For the past 20-plus years, June has meant Parade the Circle time in University Circle, and since about 75,000 people come every year, I'm not sure I need to remind anyone about it. On the other hand, I've never seen it and I plan to bring my family on June 11 for what I have heard is an inspiring celebration of the spirit of University Circle and the broader community.

And for the past two years, June has also meant Summer Solstice Party—a lively late-night extravaganza with a wide range of musical acts and a 2:00 a.m. closing time on the Saturday night closest to the summer solstice, which this year happens to be June 25. As in previous years, the party covers three phases and you can get a ticket for one, two, or all three of them. Details are on page 13. See you here this summer!

Sincerely,

David Franklin,
Director

Cover: Writing Box (Suzuribako) with Spitting Courtesan (detail) c. 1800. Japan, Edo period (1615–1868). Lacquer on wood with decoration in maki-e (gold dust); 25.5 x 21 cm (closed). Worcester R. Warner Collection 1963.260

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Questions? Comments?

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One of Eight Views of the Xiao and Xiang Rivers (detail) 1788. Tani Bunchō (Japanese, 1763–1840). Section of a handscroll mounted as hanging scroll, ink and color on paper; 29.5 x 49. cm. Andrew R. and Martha Holden Jennings Fund 1980.188.2

ON VIEW

The Lure of Painted Poetry: Japanese and Korean Art Through August 28, Kelvin and Eleanor Smith Foundation Exhibition Hall. An exhibition based on the museum's extraordinary holdings of works from Japan and Korea that look to ancient Chinese texts for inspiration.

Thunderstorm over the Great Plains, Near Cimarron, New Mexico c. 1961. Ansel Adams (American, 1902–1984). Gelatin silver print; 36 x 48 cm. Gift of Photography in the Fine Arts 1965.333. © 2011 The Ansel Adams Publishing Rights Trust



Contemporary Landscape Photography Through August 14, photography galleries, east wing. Curator of photography emeritus Tom Hinson returns to organize an exhibition of remarkable landscape photographs examining the parallel interests of contemporary photographers to record the natural beauty of the environment as well as the impact of humanity on the landscape.

CLE OP: Cleveland Op Art Pioneers Through February 26, 2012, Cleveland gallery, east wing. Works by key figures in the local optical art scene during its formative years.

The Art of Daily Life: Portable Objects from Southeast Africa Through February 26, 2012, design gallery, east wing. Beautiful objects from southeast Africa that combine functionality and spiritual meaning.

Indian Kalighat Paintings May 1–September 18, prints and drawings galleries, 1916 building, level 1. Works in watercolor highlighted with metallic paint originally created as souvenirs for people visiting important temple sites in India. From the museum collection.

GLIMPSES OF ASIA

Three exhibitions celebrate the museum's renowned leadership in collecting and exhibiting Asian art.

The Lure of Painted Poetry: Japanese and Korean Art Through August 28.

Indian Kalighat Paintings May 1–September 18.

Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965) October 16, 2011–January 8, 2012. The first retrospective in the West dedicated to the artist famed for reinventing landscape and figure painting techniques and for his extensive scholarship on the history of Chinese painting.

Views of Nature

A new exhibition focuses its lens on contemporary landscape photography

Gathering 43 images, many new to the museum, *Contemporary Landscape Photography* highlights the complexities of representing, looking at, and understanding the contemporary landscape. Since the 1960s photographers primarily have taken one of two conceptual approaches to landscape as subject matter. The iconic photographs of Ansel Adams epitomize the first. Working in the western United States, Adams specialized in pristine views of nature—rivers, mountains, valleys, orchards, deserts, the sea—presenting them simply and clearly, enriched by his poetic vision and commitment to environmental conservation. The other approach seeks to both depict formal beauty and record the impact of human activities on the landscape, such as prehistoric presence, agriculture, natural resources removal, suburban land development, and war. Through his pioneering photographs of the western landscape of North America, Robert Adams has been a leading proponent since the early 1970s of

Cimarron in northern New Mexico, where he visited the Philmont Scout Ranch, some 137,500 acres of wilderness in the Sangre de Cristo Mountains. From an elevated vantage point, he captured the striking forms and ethereal light of a vast, flat landscape. Irregular, fluffy clouds hover over the land like guardian figures. To this day, Adams's photographic legacy inspires fine art, commercial, and amateur practitioners. Such pristine wilderness diminished, however, and by the late 1970s photographers emulating his style had to turn their backs on ever-expanding urbanization while pointing cameras toward open land. For example, photographer William Clift, who spent much of his creative life in New Mexico and frequently worked in national parks, has created personal, reflective, and quiet images, like *Desert Form #1, New Mexico*, of lyrical grace and formal invention.



Untitled (#228)
2007. © Christine Laptuta (Canadian, b. 1951). Platinum palladium print; 9 x 40.9 cm. Gift of Friends of Photography 2010.228

EXHIBITION
Contemporary Landscape Photography
Through August 14

images that document a landscape that was actually lived in.

One of the most important and well-known photographers of the 20th century, Ansel Adams is indelibly associated with stunning images of the unsoiled American West, and he greatly influenced how photography is considered, experienced, practiced, and studied. His photographic approach had its roots in 19th-century painting and photography that portrayed the landscape as monumental with unlimited resources, powerful yet manageable. The inherent political symbolism spoke to nationalism, democracy, and economic abundance, while referencing personal self-reliance and spiritual renewal.

The grand vista *Thunderstorm over the Great Plains* was made around 1961 when Adams traveled to

More recently digital technology has enabled photographer Christine Laptuta to create fictional, “idealized” landscapes. In *Untitled (#228)*, Laptuta relied on memory and imagination to create a cinematic panorama: instead of taking consecutive images as in conventional panoramas, she may turn 180 degrees for the next exposure and then walk 100 feet or more before taking another. Laptuta is attracted to fleeting light as well as deconstructed horizon lines. Using an inexpensive plastic camera with a manual winder, she was able to compose multiple images without interruption, eliminating the space between frames. The developed film was then scanned to make a digital negative and this large-scale print.

The evocative images of Robert Adams, along with the work of nine other emerging photographers, were displayed in 1975 in *New Topographics*, a major exhibition



**Desert Form
#1, New Mexico**

1984. © William Clift (American, b. 1944). Gelatin silver print; 19.5 x 24.5 cm. Gift of Mr. and Mrs. Thomas A. Mann 1990.110

organized by William Jenkins of the George Eastman House in Rochester, New York, that featured “man-altered landscape.” Instead of idealizing the limitless wilderness, Adams simply observed what was there. *South of Rocky Flats, Jefferson County, Colorado* is an outstanding example of his documentary style, which acknowledged the environment’s formal beauty and enveloping western light while recording the impact of humanity. The grandeur of the Rocky Mountains is visible along with the physical infrastructure necessary to facilitate the annexation of this open land for development.

Over the last three decades, younger photographers have adapted the ideas initially presented in *New Topographics*. Since the late 1980s, Jeff Brouws has documented the sociological, cultural, and historical within the contemporary everyday landscape. *Railroad Landscape #33* is from a recent series examining, during different seasons, long-abandoned railroad right-of-ways in Dutchess County, New York, near his home. Relying on topographic maps from 1909, official texts, and up-to-the-minute Google Earth Satellite imagery, he has investigated remnants of railroad tracks laid more than 120 years ago that primarily served independent dairymen. In 1938 the physical presence of the railroad was erased; however, the melting snow in this picturesque winter scene suggests the track on the now-abandoned

right-of-way. Two converging lines propel the viewer’s attention through an open field into a dense wooded landscape, stopped by a glowing orange sunset. The image documents the healing process of nature in replacing the vegetation originally removed to make the right-of-way.

David Leventi also chronicles human intervention in what was once an isolated, scenic landscape. In the expansive photograph *The Transfagarasan Highway, Romania*, he dramatically and graphically recorded a twisting and turning highway that sharply descends through a spectacular mountain valley between the two highest peaks in Romania, connecting the regions of Transylvania and Wallachia. Numerous hiking trails are visible in the composition’s foreground, attesting to the popularity of this area as a leisure destination. Built between 1970 and 1974 by the Romanian government as a precaution against a Soviet invasion like the one mounted against Czechoslovakia in 1968, it assured the military a speedy trip through the mountains. Many regard the highway (featured in a 2009 episode of the popular BBC television show *Top Gear*) as “the best road in the world.”

This compelling exhibition displays the passion of contemporary photographers for the natural environment. Some have concentrated on its formal, scenic beauty freed from surrounding civilization; others have scrutinized the built environment, which often becomes a means to observe nature. ■■■

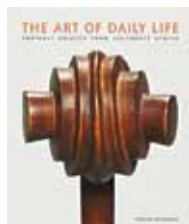
The Art of Daily Life

Domestic and personal objects from southeast Africa integrate art and usefulness

Believe it or not, *The Art of Daily Life* is the first exhibition to focus on the arts of the southernmost part of the African continent organized by an encyclopedic art museum in this country. It presents 70 household and personal objects created by artists from different cultures whose descendants inhabit present-day South Africa, Lesotho, Swaziland, Mozambique, Zimbabwe, and Botswana. Consisting of loans from 22 private lenders and the Smithsonian Institution's National Museum of African Art in Washington, the exhibition also introduces the 15 masterful works that were added to the Cleveland Museum of Art's permanent collection late last year.

Small, private, and portable, until very recently objects of this kind were viewed as ethnographic rather than artistic, echoing the false distinction between the categories of art and craft. That much of the art of the region is associated with beadwork reinforced this perception. Partly because such work is in the province of women and also because the earliest glass beads were imported from Europe, beadwork is still held in low esteem among many African art amateurs. It is, however, of central importance to the peoples of southeast Africa. Glass beads made in Venice and Bohemia were introduced in the region by the Portuguese and the English from the 16th century onward, but earlier imports occasionally came from China, India, and the Near East. Because they were expensive, beads were used as currency throughout the 19th century.

The materials and size of the works included in this exhibition reflect the migrant culture of the cattle herders who made and used them in the late 19th and early 20th centuries. The art produced in southeast Africa typically related to the privacy of the home or the intimacy of the person. Intended for daily use, the objects' softened edges and shiny or even lustrous patinas reveal continuous handling. Traces of wear and tear also indicate many years of direct contact with the human body. However, as both the exhibition and its companion publication demonstrate, the objects on display were rarely merely decorative or strictly utilitarian. Most objects from this area integrate art and usefulness while simultaneously bridging the secular and the sacred. Also signaling gender, rank, or prestige, many acted as symbolic intermediaries between humans and spirits. Thus, a headrest used as a pillow to safeguard complicated hairstyles during sleep often also functioned as a medium



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EXHIBITION
The Art of Daily
Life: Portable
Objects from
Southeast Africa
Through February
26, 2012



Left to right:

Staff Finial Probably Tsonga people, Mozambique/South Africa. Wood; h. 30 cm. Collection of Jane and Gerald Katcher, Miami

Headrest Tsonga people, South Africa, or Shona people, Zimbabwe. Wood, glass beads, plant fiber; h. 12.7 cm. National Museum of African Art, Smithsonian Institution, Washington, D.C.

Lidded Vessel Swazi people, Swaziland, or Northern Nguni or Zulu people, South Africa. Wood; h. 33.6 cm. Private collection, courtesy Robert Dowling, San Francisco



through which the ancestors could be contacted. Even smoking tobacco or taking snuff had ancestral implications. Because of its capacity to heighten awareness and increase sexual arousal, tobacco—introduced by Europeans in the 16th century—was associated with procreation, fertility, and access to the ancestors.

The region of southern Africa is characterized by a complex history of human interrelationships resulting from the semi-nomadic culture of the pastoralist peoples who have traversed it for centuries. In southeast Africa cattle stood for wealth and status but also played a role in communicating between the living and the dead. Like tobacco, snuff, and headrests, cattle often were given as wedding presents. It is no coincidence that some headrests and pipes carry bovine references, and some snuff containers are made from cattle horn. The wandering lifestyle of the region's inhabitants has not only contributed to the portable nature of their material culture, but also led to their truly regional worldview and a coherent artistic legacy that transcends and defies fixed “tribal” boundaries and attributions. Indeed, here as elsewhere in Africa, allegedly discrete ethnic identities such as Xhosa, Swazi, Sotho, or Tsonga are largely political constructs. We should also remember that the notions of “ethnicity” and its corollary “tradition” have been exploited and manipulated by the ideology of segregation that marked the apartheid regime until its abandonment in the early 1990s.

Although details about the specific provenance of this or that object are rarely available, most of the works stemming from southeast Africa in European and American collections were acquired during the Anglo-Zulu War of 1879. As a result, many are misattributed to the Zulu people, especially the wooden objects and early curios that were among the favorite souvenirs soldiers and early visitors brought back from their journeys. Many of the works included in *The Art of Daily Life* were made and used when much of the region was under British rule. Beginning in the late 18th century, British colonization had a lasting negative effect on the pastoral societies that had produced such objects. The imposed political regime changed the power relationship between rulers and their subjects, while missionaries eradicated local beliefs and practices. As a result, the material culture associated with these traditional contexts often changed profoundly and sometimes disappeared altogether.

African art collections in the West are by definition limited and subjective, containing only what has been preserved and acquired. In this sense any exhibition is selective and biased as a result of both the personal preferences and choices of the curator and the absence of certain materials in collections. Nonetheless, *The Art of Daily Life* strives to contribute a change of attitude and perhaps even of taste in the evaluation of southeast Africa's rich artistic heritage. ■■■

TALK

The Art of Daily Life Wednesday, May 11, 6:30. Gallery talk by Constantine Petridis

Left:
Fertility Figure Southern Sotho people, Lesotho. Wood, glass beads, sinew, metal; h. 25.4 cm. CMA Leonard C. Hanna Jr. Fund 2010.208



Pipe Southern Nguni people, South Africa, or Southern Sotho people, Lesotho. Wood, iron; h. 37.5 cm. National Museum of African Art, Smithsonian Institution, Washington, D.C.



Apron Southern Nguni people, South Africa. Leather, glass beads, sinew; h. 35.6 cm. CMA Leonard C. Hanna Jr. Fund 2010.206

Beckett's *Endgame*

An aesthetic antinomy

"I can't go on, I'll go on."

—*The Unnamable*, by Samuel Beckett

To better understand Samuel Beckett, a common misperception of his works—*Endgame* included—must be dismissed. Beckett was no nihilist. He did not believe life was meaningless. Rather he questioned meaning—or the socially accepted notions of it. This was his negation of contemporary society. To Beckett, the “meanings” that had led to the ashes of Auschwitz and the clouds of Hiroshima were lunacy.



The madness, as he put it, started after Galileo at the end of the 17th century and the following “century of reason”—a term he found ironic. “They’re all mad, *ils sont tous fous, ils déraisonnent!*” Reason, he argued, was too weak for the responsibility it had been given to bear; the world had become so complex that it was impossible to know everything. Beckett argued that the “direct relation between the self and as the Italians say,

‘lo scibile’, the knowable, was already broken.” Leonardo da Vinci was the last person who still had “everything in his head, still knew everything.”

Thus Beckett’s plays and novels focus on man as a “non-know-er” and “non-can-er.” Yet, unlike a passive nihilist, his non-know-er/non-can-er asserts himself. Beckett’s “I can’t go on, I’ll go on” is a legacy of action that silently screams that things should be otherwise, as the German thinker Theodore Adorno points out. The human spirit—despite poverty, failure, exile, and loss—must assert itself. His work is as much about persisting and continuing as it is about ending. It is in this tension between “I can’t go on” and “I’ll go on” that Beckett’s *Endgame* flowers into a work of great power.

Beckett’s antivenin to the bleakness of post-modern angst is humor. “Nothing is funnier than unhappiness, I grant you that,” says Nell to Nagg in *Endgame*. The wit thrives on verbal inversions and paradoxes.

Clov: *Do you believe in the life to come?*

Hamm: *Mine was always that.* [Exit Clov.] *Got him that time!*

Nagg: *I’m listening.*

Hamm: *Accursed progenitor! Why did you engender me?*

Nagg: *I didn’t know.*

Hamm: *What? What didn’t you know?*

Nagg: *That it would be you.*

Physical comedy goes hand in hand with verbal humor. Clov’s physical actions—his shuffling and clunking walk—have much in common with Charlie Chaplin. His hilarious bit upon discovering a flea in his pants owes much to circus clowns and *Commedia dell’arte*, and his mime at the top of the play evokes Harpo Marx. The play is peppered throughout with sublime comic moments.

Beckett also drew upon the high arts of painting and literature. He fervently studied paintings at major European art museums, and even applied for a curatorial position at the National Gallery in London. Certain images became etched in his mind: Rembrandt’s heads wonderfully illuminated against dark backgrounds, Caravaggio’s dramatic compositions, the grotesques of Hieronymus Bosch and Bruegel the Elder. His plays drew on these images as well as on literary traditions but they evoke a sense of distortion, fragmentation, isolation, and alienation, conveying a mood also prevalent in German post-Expressionist paintings.

Endgame ingeniously blends high art and physical comedy into a striking theatrical experience—as if the Book of Genesis, Dante, Bosch, or Bruegel were played by Chaplin, Harpo, or Keaton. The play takes its vital rhythm and actions from vaudeville houses and cabarets while drawing its powerful visual compositions and textual depth from painting and literature. The result is Beckett’s “aesthetic antinomy.”

Endgame demands alertness, patience, and intelligence. Through laughter and precise metaphor, Beckett intensely probes the human condition, and in only 90 minutes gives us a true fable of man alive in it: deeply sorrowful, very funny. ■■■

Samuel Barclay Beckett (1906–1989) was born into a prosperous Irish Protestant family and had a happy upbringing. He played cricket for Trinity College Dublin, then, in Paris in the late 1920s, became an assistant, friend, and literary confidant of James Joyce. In 1939, he left Ireland and settled in Paris, preferring—in his words—“France at war to Ireland at peace.” He joined the French resistance after the German invasion in 1940. Beckett received the Croix de Guerre in 1945, and the Nobel Prize for literature in 1969. His best known work is the play *Waiting for Godot* (1953); asked which he favored most, he responded, “I suppose the one I least dislike is *Endgame*.” *Endgame* is a portrayal of Hamm—a blind, chair-bound tyrant—and Clov, his forgetful, fumbling servant/son. They coexist in the aftermath of a calamity in a mutually dependent and fractious relationship. In the room are Hamm’s ancient parents, Nell and Nagg, who tragically live in trashcans and occasionally pop out to chat or demand food.

ENDGAME

Thursday–
Saturday, May 19–
June 11, 7:30.
Brooks Theatre,
Cleveland Play
House. With Doro-
thy Silver, George
Roth, Terence
Cranendonk, and
Mark Seven.
Directed by
Massoud Saidpour.
No late seating.
For reservation
information visit
ClevelandArt.org
or call 1-888-CMA-
0033.

ON THE ROAD

See works from Cleveland's collection in exhibitions around the world

American Impressionists in the Garden, Taft Museum of Art, Cincinnati, through May 15, features Edith Parsons's *Turtle Baby*.

Against the Grain: Modernism in the Midwest, Southern Ohio Museum, Portsmouth, through May 29. Paintings include William Sommer's *The Pool* and Manierre Dawson's *Differential Complex*.

Gauguin: Maker of Myth, National Gallery of Art, Washington, D.C., through May 30. Paul Gauguin's *In the Waves* makes a splash in the nation's capital.

Man, Myth, and Sensual Pleasures: Jan Gossaert's Renaissance, National Gallery of Art, London, through May 30. The CMA's Jan Gossaert painting *Virgin and Child* is on view.

Echoes of the Past: The Buddhist Cave Temples at Xiangtangshan, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C., through July 31. Includes two works from the museum's Chinese collection.

Monet's Water Lilies, Nelson-Atkins Museum of Art, Kansas City, through August 7, then Saint Louis Museum of Art, September 2011–January 2012. Our *Water Lilies (Agapanthus)* is reunited with its two counterparts.

The Andean Tunic, Metropolitan Museum of Art, through September 18. Two stunning works from Cleveland's collection enliven the Met's exhibition.

Exhibition Organized by the Cleveland Museum of Art

Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe travels to the Walters Art Museum, Baltimore, through May 15, and the British Museum, London, June 23–October 9.



Goatlegs 2007. Stacey Davidson (American, born 1961). Gouache. Andrew R. and Martha Holden Jennings Fund 2007.199

PERSONAL FAVORITE

**Monkey Aryballos**

c. 580 bc. Greece. Earthenware with slip decoration; h. 9 cm. 75th anniversary gift of Dr. Leo Mildenberg in honor of Arielle P. Kozloff 1991.50

Sam Bell, The Lusty Wrench Auto Repair, Cleveland Heights

This monkey-shaped perfume flask is one of my favorite things in the museum. It makes me laugh. There's such joy. I'm an alumnus of St. John's College, the "Great Books" school, so I studied classical Greek, read Plato, Aristotle, Euripides, Homer, and so on. I spent some time in Greece 40 years ago, occasionally volunteering with the excavation of the Agora in Athens. You would never find anything like this—just these tiny, tiny shards and then somebody else would try to figure out what they were. I love that this piece is from roughly that same period.

The Greek word *arete* translates as excellence or virtue—it's not an achievement, but an ongoing pursuit, a way of life. That's one of the things you see everywhere as you look around this museum, even in a tiny piece like this.

I'm a space brat. My dad was a rocket scientist and we came to Cleveland in 1963 so he could work for NASA. I first came to the museum when we stayed briefly at the Fenway Motor Inn on University Circle. I used to cut classes from Heights High School and come down to the art museum on the theory that I would learn more here than I would in a classroom.

Cleveland is a great city and one of the greatest things about it is we have such wonderful cultural institutions. My children grew up in this museum, visiting probably two or three times a month for 15 years. It's been really important for our family, first for our children and now our grandchildren.

When I talk to people from out of town or who are new to the area, this amazing art museum and the best orchestra in the world are what I tout to them as the things that really separate us from other places.

NEW IN THE GALLERIES

Two recent portraits on paper are on view in the contemporary galleries. *Goatlegs* is a 2007 gouache by Stacey Davidson, who describes herself as "a painter who makes dolls." She creates intricate handmade dolls from clay, leather, and cloth, then makes eerie paintings of the dolls as subjects.

For Storm Tharp, portraiture is an opportunity to tap into his own memories and fantasies. His artistic process combines the accidental with the intentional; the figure in *Groton House* (2010) was initiated with a few strokes of mineral ink that bled unpredictably on a damp sheet of paper, creating indistinct violet passages suggestive of pooling liquid visible in the figure's hair. Tharp then manipulated the image, adding a hyperrealist drawing of a woman shrouded by networks of fine pencil lines and painted in ink with a wide brush.

Also on view in this group of portraits are works from private collections including *Study for Bent Lady* (2003), conté crayon on paper by John Currin; and *Double-Self Portrait* (2007), watercolor on paper by Yan Pei-Ming.

Seven Invaluable Decades

The Womens Council marks its 70th anniversary of service

Posing with the Plaque Marianne Bernadotte and Kate Stenson of the Womens Council flank director David Franklin inside the south entrance.



In 1941, museum director William Milliken asked Gertrude Hornung to find volunteers to help fill the void left by loss of staff to the war effort. With the collaboration of Miriam Greene, Hornung brought together young, energetic, educated women to form the Junior Council, as the CMA Womens Council was originally known. At the end of 1941, Milliken was quoted in the *Plain Dealer*: “[T]he co-operation of the Junior Council already has had invaluable results, and . . . the formation of the group has been one of the most constructive acts of the museum’s silver jubilee year.”

Growing from 25 charter members to more than 600 today, the Womens Council celebrates its 70th anniversary in May 2011. Outreach, education, hospitality, and fundraising were initial focuses of the group. In addition to supporting classes and programs within the museum, the council developed a Speakers Bureau and radio programs. After staff returned from the war, fundraising became a more prominent activity, and in 1955 the council held a Mid-European Street Fair to benefit the museum’s Building and Endowment Fund.

The council’s second decade began a tradition of donating works of art that continued until the cost of purchasing objects became prohibitive. Profits from the ongoing lecture series funded future activities and programming. In addition to gifts of art, to date the Womens Council has donated more than \$2 million to the museum.

From 1941 to 2011, the Womens Council has nurtured an ever-evolving and expanding list of services and activities while maintaining its loyal members’ enthusiasm, care, and professionalism. Traditional projects that continue to this day are staffing of the information desk, advocacy for funding of the arts in Ohio, and beautification of the museum through the Flower Fund established in 1989. In addition to bringing notable lecturers to the museum, the Womens Council created Circle Neighbors, programs related to topics of importance to University Circle and the Cleveland community. The council supports Parade the Circle through funding and participation, acting as Present-

ing Sponsor for the 20th parade in 2009. Initiatives such as Museum Ambassadors and New Audiences reach out to local high school and university students in meaningful ways, helping to guarantee an interest in art and culture among the region’s youth. Members enjoy monthly meetings, special art lectures at the museum and other venues, and planned trips both near and far for enrichment and camaraderie.

As a symbol of the generations of Womens Council members whose 70 years of involvement and philanthropy have helped to sustain the Cleveland Museum of Art, the south entrance of the 1916 building bears the council’s name. Both visibly and behind the scenes, the council moves forward with the museum. ■■■



When They Had This Street Fair There Was a Street There

The 1955 Mid-European Street Fair, sponsored by the Junior Council, raised money for the Building Fund. (Cleveland Museum of Art archives)

Hope and Renewal

As part of a museum initiative, painted murals enliven four neighboring communities

Neil Hamilton, the Cleveland artist who created a free-standing mural for Quincy Park in the city's Fairfax community, says, "Gardens are symbols of rebirth. I took the subject for my mural from the numerous gardens you see in Fairfax. They are symbolic of the strength and renaissance of this community."

Last summer the Cleveland Museum of Art launched an engagement plan called Community of Relationships in four surrounding neighborhoods: Fairfax, Hough, Glenville, and East Cleveland. Funded by the Cleveland Foundation, the initiative featured activities in support of Parade the Circle and the Chalk Festival. Artists from Burkina Faso traveled to Cleveland to work in approximately 100 parade outreach workshops at sites within a one-mile radius of the museum. A few months later, Cleveland mural artists Neil Hamilton, Anna Arnold, Ed Parker, and Jerome White created preliminary drawings at the September Chalk Festival and then over subsequent weeks painted large-scale murals.

The museum worked with Fairfax Development Center, the cities of East Cleveland and Cleveland, and Glenville Development Center to choose mural locations in community centers and garden settings. The artists met with community members to develop themes.

Hamilton's mural describes the lushness of a futuristic garden from the viewpoint of a family walking toward the light-filled landscape. The tropical garden invites and enlivens the senses with a waterfall, vibrantly colored butterflies, flowers, and a hummingbird. The figure of a shaman watches over the paradise. Installed in the center of Quincy Place (8111 Quincy Avenue), it will serve as a setting for community celebrations and picnics, encouraging gatherings essential to the emotional bond between neighbors and friends.

Similarly, Anna Arnold's boldly colored mural tells a story of family and community through images of the storyteller of Hough. Arnold drew inspiration from her own family's journey to a new city and community. Her grandmother served as a symbol of history and wisdom to direct family members in decisions about their lives. In Arnold's mural, an older woman with raised hand talks with community youth and families about the experiences and values that provide hope and endurance for the future. She painted her mural in the art room at Thurgood Marshall Recreation Center (8611 Hough Avenue) in Hough with help from neighborhood youths.

Bound for Glory, by Jerome White, is the backdrop for a new Glenville park planned at the corner of Superior Avenue and East 107th Street. It features an African American youth traveling the Underground Railroad and bound for glory to Ottawa, Canada. As destinations for slaves fleeing the South, cities had code names. Cleveland's code name was "hope," while the city of "glory" or "freedom" was Ottawa, located beyond the United States's northern border. The past guides our communities through the present and into the future.

The fourth mural takes its theme from the name of the community center it adorns: Martin Luther King Civic Center in East Cleveland (14801 Shaw Avenue). Artist and East Cleveland resident Ed Parker provides a panorama of Martin Luther King Jr.'s life journey—from youth to his iconic "I Have a Dream" speech to winning the Nobel Peace Prize. The mural also depicts other seminal heroes in the pursuit of freedom: Rosa Parks,



Bound for Glory Jerome White's Glenville mural is inspired by the stories of slaves making their way north toward Ottawa via the Underground Railroad.

Gandhi, Nelson Mandela, and Cleveland's Reverend Dr. Otis Moss. At the end, the dream continues with the presence of President Obama, the first African American U.S. president. Silhouettes of families, emblematic of community unity, border the mural.

All four murals, with their visual beauty and uplifting messages of renewal brightening their neighborhoods, exemplify the potential of the museum's deepening relationships with these communities. ■■■

A TRIP TO SOUTH AFRICA

In February 2010, I was in Trinidad and Tobago working with carnival artists to create costumes for Parade the Circle when Stéphane Meppiel introduced himself. Affiliated with Les Grandes Personnes of Aubervilliers, France, he was on his way home from Surinam. As we shared images of our giant puppets, I learned of Les Grandes Personnes' connection to artists in both Burkina Faso and South Africa.

When I began preparing for my trip to South Africa in search of artists for Parade 2011, Les Grandes Personnes became my guide. Last October I met three artists from Johannesburg townships who had each played pivotal roles in The Giant Match. This international artistic collaboration timed to coincide with the World Cup created an African Romeo and Juliet with a soccer twist brought to life by 30 giant puppets.

Then in February 2011 Les Grandes Personnes artists were back in Burkina Faso where Abdoulaye Ouedraogo, one of our Burkinabe guest artists from 2010, met their team.

Now as we prepare for our 22nd parade we are ready to welcome our most international collaboration yet: six artists—three South African, two French, and one Burkinabe—combine talents in celebration of our new exhibition *The Art of Daily Life*. These six artists will spend the three weeks prior to the parade at outreach sites throughout Greater Cleveland demonstrating their techniques and leading performance rehearsals. They will also be in residence at our CMA workshop tent, constructing three giant puppets to join the throng of Cleveland creations.

We invite you to stop by during workshops any weekend beginning May 20 and see them at work.

—Robin VanLear



PARADE THE CIRCLE JUNE 11

Questions? Call Community Arts at 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Free Lecture: New England Parades 1840-1940

Wednesday, June 8, 7:00, Jane C. Nylander (see p. 18)

Parade at noon Cleveland's unique community arts event is Saturday, June 11. This year's parade theme is *Voices among Voices*. Three contemporary artists from The Giant Match, Johannesburg, South Africa, will work in tandem with two artists from the parent company Les Grandes Personnes, of Aubervilliers, France, as they join Greater Cleveland artists, families, schools, and community groups for the 22nd annual parade. This year's parade route will begin and end at the Cleveland Museum of Art, moving in a counterclockwise direction and traveling the same streets as in previous years.

The museum presents the parade. University Circle Inc. presents Circle Village, activities, entertainment, and food on Wade Oval from 11:00 to 4:00. For information on Circle Village call UCI at 216-707-5033.

Join the parade for \$6/person. No written words, logos, motorized vehicles (except wheelchairs), or live animals are allowed. To be listed in

the printed program, register by Sunday, May 22. For parade wristbands and privileges, register by Tuesday, June 7. Register for all workshops or for the parade during any listed workshop.

Basic Parade Workshops Fridays 6:00-9:00, Saturdays 1:30-4:30, and Sundays 1:30-4:30 beginning May 6 and continuing until the parade. Artists help you make masks, costumes, and giant puppets for your parade entry. Workshops are held at the museum. A workshop pass (individuals \$50; families \$150 up to 4 people, \$25 each additional person) covers all basic workshops and includes parade registration. Open to all ages; children under 15 must register and attend with someone older. Group rates available.

Special Parade Workshops in Stilt-dancing A free drop-in *Stilt Weekend* is open to all on Saturday and Sunday, May 14 and 15, 1:30 to 4:30. Canadian stilts Brad Harley and Rick Simon give everyone an opportunity to try walking on stilts. Workshop pass-holders will be given priority and children must be at least 10 years old.

Pass-holders without stilts may order them only during the stilt weekend; \$60 (discounts for recycling your gently used stilts; some recycled stilts available at reduced cost). Participants may keep stilts after safety training. Learn stilt safety, tying, and the art of dancing on stilts at special *Stilt-dancing for Paraders* workshops on Saturdays, May 21-June 4, 1:30-4:30 (novice) and Sundays, May 22-June 5, 1:30-4:30 (advanced); free with workshop pass.

Musicians Wanted Calling all musicians to join the parade, professionals or weekend amateurs. Parade with your own group or join our new Community Band. For more information see www.clevelandart.org or contact Community Arts.

Volunteers Lots of volunteers are needed. Help at workshop sessions, distribute posters and flyers, or fill one of the dozens of parade day jobs. Call the volunteer office at 216-707-2593 for more information.

Parade the Circle is presented through the generous support of the Cleveland Foundation. It is sponsored by Glidden, an AkzoNobel brand and KeyBank.



CLEVELAND
Foundation



AROUND TOWN

Art Crew Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact Gail Trembly at 216-707-2487 or commartsinfo@clevelandart.org.

Nia Coffee House 6:00–8:30, every first and third Tuesday at the Coventry Village Library, 1925 Coventry Rd., Cleveland Heights, 44118. Live jazz, poetry, and open mic. This program is intended for adult patrons.

CIRCLE SAMPLER CAMP

Transforming Tomorrow This one-week, all-day camp is hosted by the Cleveland Museum of Natural History from 9:00 to 5:00, Monday through Friday. Students visit two different cultural institutions each day. Participating institutions include the Cleveland Museum of Art, Cleveland Museum of Natural History, Museum of Contemporary Art Cleveland, Cleveland Botanical Garden, Cleveland Institute of Art, Roots of American Music, Cleveland Play House, Western Reserve Historical Society, and Nature Center at Shaker Lakes.

Grades 1–3 Session I: June 13–17; session II: June 20–24; session III: June 27–July 1

Grades 4–6 Session IV: July 11–15; session V: July 18–22

Register at www.cmnh.org/site/ClassesandPrograms/SummerCamps, 216-231-4600, ext. 3214 for information. \$230 per session for general public, \$208 per session for members of any participating institution.

Circle Neighbors Wednesday, May 11, 10:00 coffee and 10:30 program, CMA Recital Hall. *Immigration and Why It Matters to University Circle*. Explore the importance of immigration to our unique community. Chris Ronayne, president of University Circle Inc., introduces co-authors of *Immigration, Inc.: Why Immigrant Entrepreneurs Are Driving the New Economy (and how they will save the American worker)*: Richard T. Herman, principal and founder of Richard T. Herman & Associates, LLC, and Robert L. Smith, *Plain Dealer* demographics reporter. Herman, a nationally renowned immigration lawyer and commentator, will present followed by Q&A with Herman and Smith. Reservations: 216-707-2527 or visit WCCMA.net and click the RSVP button. The program will be simulcast in CMA Lecture Hall to accommodate any overflow.

Circle Neighbors is a free lecture series sponsored by the Womens Council of the Cleveland Museum of Art in collaboration with the Cleveland Botanical Garden, the Cleveland Museum of Natural History, The Women's Committee of The Cleveland Orchestra, and the Western Reserve Historical Society.

OUTLAST THE SUN!

SUMMER SOLSTICE PARTY!

Saturday, June 25, 6:00 p.m. to Sunday, June 26, 2:00 a.m. In each of the last two years, at least 4,000 people attended the museum's Summer Solstice Party! Once again, we welcome the longest day of this year with an all-night party celebrating the creative spirit. Jazz and soul, African and electronica, and many other rhythms will fill the air, shifting throughout the evening as the atmosphere evolves. Mediterranean-inspired appetizers, beverages, and a few surprises will make this a night to remember. You won't want to miss the party of the year.

Eventide: 6:00 p.m. admission

Experience the party from its beginning and enjoy open bars. \$175, museum members \$125, Circles members free.

Twilight: 7:30 p.m. admission

Join us a little later in the evening, but keep the party going all night long. \$60, museum members \$40, members at Fellow level or higher free.

Solstice: 10:00 p.m. admission

Welcome in the summer solstice with us and close down the party at 2:00 a.m. \$15 all tickets in advance, \$20 at the door.

Tickets on sale May 9.

ITALIAN MASTERWORKS SERIES

Ton Koopman Masterclass with the Case/CIM Baroque Orchestra Friday, April 29, 4:00, Gartner Auditorium. Free for spectators.

Concert #1: Orchestral and Large Chamber Works Sunday, May 1, 2:00; pre-concert talk by C. Griffith Mann, 12:30.

Concert #2: Orchestral and Large Chamber Works Wednesday, May 4, 7:30; pre-concert talk by David Franklin, 6:00.

Concert #3: Small Chamber Works Friday, May 6, 7:30; pre-concert talk by Jon Seydl & James Feddeck, 6:00.

This short series of concerts is groundbreaking in a number of respects, not least of which is that the Cleveland Orchestra performs on the Gartner Auditorium stage for the first time ever as part of the VIVA! & Gala Performing Arts series. The opportunity to hear one of the world's great orchestras



The Vision of St. Jerome c. 1660. Giovanni Battista Langetti (Italian, 1635–1676). Oil on canvas; 238 x 187 cm. Delia E. Holden and L. E. Holden Funds 1951.334

performing a range of Italian music spanning the 17th to 20th centuries, including gorgeous repertoire that is rarely performed, offers another lens through which to view aspects of the museum's collection. These concerts, featuring works by Corelli, Tartini, Scelsi, Torelli, Respighi, Scodanibbio, Berio, Dallapiccola, and others, is complemented with talks by director David Franklin, chief curator C. Griffith Mann, and curator Jon Seydl in conversation with conductor James Feddeck. \$20 per concert or \$50 for all three; CMA members \$18 per concert or \$48 for all three. For additional information about specific programs, "Italian Masterworks" docent tours, and more online resources, visit ClevelandArt.org.

SPECIAL EVENT

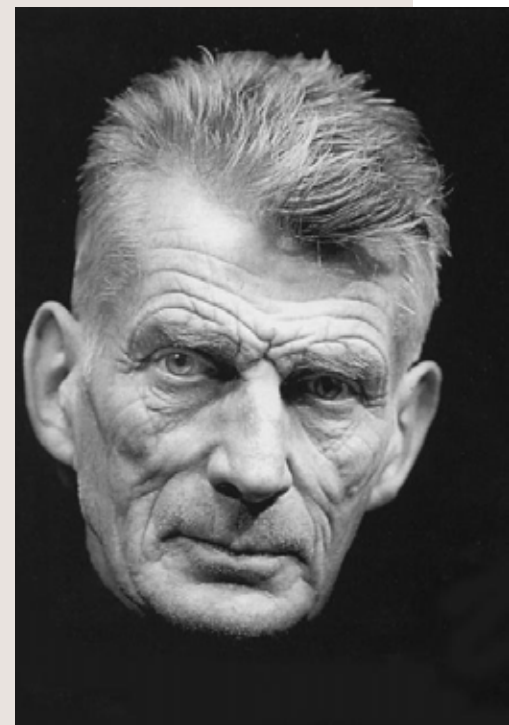


Michelle DeYoung, mezzo-soprano with Kevin Murphy, piano Wednesday, May 18, 7:30, Gartner Auditorium. Three-time Grammy Award-winner Michelle DeYoung appears in recital with pianist Kevin Murphy in a program of works by Berlioz, Debussy, Brahms, Purcell, Mahler, and African American spirituals (program subject to change). Co-presented by the Art Song Festival at Baldwin-Wallace College and the Cleveland Museum of Art. \$25, CMA members \$20, students \$10 in advance or Pay What You Can at the door.

VIVA & GALA SEASON FINALE

Endgame: A Play by Samuel Beckett

Thursdays, Fridays, and Saturdays, May 19–June 11, 7:30, Cleveland Play House, Brooks Theatre. "A magnificent theatrical experience" –*London Times*. Nobel Laureate playwright Samuel Beckett shunned publicity throughout his life, only to become a worldwide cultural phenomenon. In *Endgame*—widely regarded as his masterpiece—high literature meets physical comedy, or the Book of Genesis and Dante meet Chaplin and Keaton. The result is a stupendous theater experience: very funny and deeply sorrowful. In only 90 minutes, Beckett thoroughly probes the human condition. Featuring Terence Cranendonk, Mark McClenathan, George Roth, and Dorothy Silver. Directed by Massoud Saidpour. General admission \$29, CMA members \$27. See page 8 for an article by Massoud Saidpour about the play and playwright, and see page 16 for a screening of a film of Beckett's *Waiting for Godot*. Due to the nature of the performance, *no late seating*.



ADULT STUDIOS

Learn from artists in informal studios with individual attention.

Ikebana Workshop Saturday, May 21, 10:00–4:00 (lunch is on your own). Learn this traditional Japanese art of flower arranging that draws emphasis toward shape, line, and form. Isa Ranganathan, instructor. \$85, CMA members \$70. Supply list at box office. Students share the cost of flowers.

Introduction to Drawing 8 Wednesdays, June 15–August 3, 12:30–3:00. Enjoy yourself while learning simple yet effective techniques in drawing with graphite and conté crayon on paper. Informal confidence building. Bring your own or CMA provides all supplies. Kate Hoffmeyer, instructor. \$180, CMA members \$144.

Drawing in the Galleries 7 Wednesdays, June 15–July 27, 10:00–12:30 or 6:00–8:30. All skill levels welcome. Students use the masterworks in the galleries as inspiration. Evenings open

to high school students working on college entrance portfolios. Susan Gray Bé, instructor. \$158, CMA members \$126.

Composition in Oil 7 Fridays, June 17–July 29, 10:00–12:30 or 6:00–8:30. Beginner, intermediate, or advanced students continue their explorations using the live model and still-life objects as inspiration. Evenings open to high school students working on college entrance portfolios. Susan Gray Bé, instructor. \$178, CMA members \$146 (prices include \$20 model fee). Bring your own supplies or for additional \$70 CMA will provide.

Beginning Watercolor 8 Wednesdays, June 29–August 17, 10:00–12:30. Geared to the beginner; all levels welcome. Learn to mix color, apply paint, and choose subject matter. Paper provided. Materials list at first session. Darius Steward, instructor. \$180, CMA members \$144.

All-Day Chinese Painting Workshops for Beginners 2 Fridays, July 8 and 15, 10:00–4:00 (lunch is on your own). Mitzi Lai, instructor. Both sessions \$160, CMA members \$130. Part 1 only, \$85, CMA members \$70. Supply list at the box office.

July 8: “4 Gentlemen,” Part I Learn the philosophy behind Chinese painting and how to paint bamboo and plum blossom, two of the “four gentlemen.”

July 15: “4 Gentlemen,” Part II Learn how to paint orchid and chrysanthemum, two of the “four gentlemen.” (Part 1 prerequisite.)

Registration in person or at the box office. For more information e-mail adultstudios@clevelandart.org or call 216-707-2487.

SUMMER ART CLASSES FOR CHILDREN AND TEENS

Registration for all studios is on a first-come, first-served basis. Register in person or call the box office at 216-421-7350.

\$10 late fee per order beginning one week before the class starts (adult studios excepted).

Cancellation policy Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

Museum members have priority registration starting May 1. Non-members may register beginning May 16.

My Very First Art Class 4 Fridays, July 8–29, 10:00–10:45 (ages 1½ to 2½); 11:15–12:00 (siblings, ages 2–5). Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, movement, and play. Summer topics include *Mobiles*, *Color*, *Sorting/Matching*, *Summer*. Fees for one adult and one child \$65, CMA Family-level members \$55. Limit 10 adult/child pairs.

Save the dates for summer fun! 4 Saturdays, July 9–July 30 or 10 weekdays, Tuesdays/Thursdays, June 28–July 28. Mornings 10:00–11:30 or afternoons 1:00–2:30.

Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Each class will visit our galleries each week and then experiment with different techniques based on the masterpieces they’ve discovered. They will learn by looking, discussing, and creating.

Art for Parent and Child (age 3) **Mornings only** Four hands are better than two! Parents and children learn together to create all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Color (ages 4–5) Exploration and discovery are encouraged as younger students learn about color and art works to make their own colorful renditions.

Goin’ Mobile (ages 5–6) What we can see from boats, planes, cars, and trains will be a vehicle for creativity. Come and join our creative art journey!

Summer Breeze (ages 6–8) Paint, draw, and construct with the energy of summer in kinetic forms from waving flags to things on the wing.

Nature Study (ages 8–10) Young artists recreate the beauty and the unusual in nature with pastel sketches, paintings in tempera and watercolor, and other media.

Construction Zone (ages 10–12) Students create three-dimensional projects using design, construction, and assembling techniques.

Teen Drawing Workshop (ages 13–17) **Saturday afternoons only** Teens sharpen their observational skills while developing drawing skills with ink, pencil, charcoal, and pastels.

Claymation (ages 11 and up) **Saturday mornings only** Design simple sets and learn how to create characters from armatures and polymer clay. Then use still cameras with our editing equipment to produce stop-motion animation shorts. Limit 10.

Special Class! Printmaking (ages 12–17) **Tuesday and Thursday afternoons only** Create one-of-a-kind monotypes, linoleum cut prints, and even silk-screened images suitable for printing on T-shirts. Study various types of prints in our collection and learn how to print with and without a press.

4 Saturdays Fees Most classes \$48 general public, \$40 CMA Family members. Art for Parent and Child \$60/\$48. Claymation \$125/\$100.

10 Weekdays, Tuesdays and Thursdays Fees Most classes \$120 general public, \$100 CMA Family members. Art for Parent and Child \$150/\$120.

STIEG LARSSON'S MILLENNIUM TRILOGY: THE MINISERIES


May 1-18

This Swedish TV miniseries is a re-edited (and longer, by two hours) version of the recent hit films *The Girl with the Dragon Tattoo*, *The Girl Who Played with Fire*, and *The Girl Who Kicked the Hornet's Nest*. Based on three best-selling mystery novels by the late Stieg Larsson, the six-part, nine-hour *Millennium Trilogy* follows the crime-solving exploits of Mikael Blomkvist (Michael Nyqvist), a disgraced investigative journalist and publisher of the magazine *Millennium*, and Lisbeth Salander (Noomi Rapace), a pierced, tattooed, angry young woman who is also a



brilliant computer hacker. Together they unlock a Pandora's box of sexual violence against women. No one under 18 will be admitted! (Sweden/Denmark, 2009/2010, subtitles). Each program \$10; CMA members, seniors 65 & over, and students \$8; or one CMA Film Series voucher.

Parts 1 & 2: The Girl with the Dragon Tattoo Sunday, May 1, 1:30 and Wednesday, May 4, 5:30. Directed by Niels Arden Oplev. A man in a powerful but dysfunctional family hires Blomkvist and Salander to investigate the mysterious disappearance of his beloved niece 40 years ago. (184 min.)



Parts 3 & 4: The Girl Who Played with Fire Wednesday, May 11, 5:30. Directed by Daniel Alfredson. When Salander is accused of murdering two journalists investigating Sweden's illicit sex trade, Blomkvist races to the rescue. (185 min.)

Parts 5 & 6: The Girl Who Kicked the Hornet's Nest Wednesday, May 18, 5:30. Directed by Daniel Alfredson. Salander fights for her life so that she can not only clear her name of assorted criminal accusations but also bring the real perpetrators to justice. (184 min.)

CLASSICS AND PREMIERES

Unless noted, all show in the Morley Lecture Hall and admission to each program is \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher. Vouchers, in books of 10, can be purchased at the ticket center for \$70, CMA members \$60.

Peter Hiscocks in Person!

Burma VJ Friday, May 6, 6:30. Directed by Anders Østergaard. Oscar-nominated documentary feature! The 2007 uprising in Myanmar, in which 100,000 people (including thousands of Buddhist monks) took to the streets to protest the country's repressive regime, is seen via video footage shot surreptitiously by Democratic Voice of Burma, a collective of anonymous video journalists (VJs). Peter Hiscocks, a longtime British journalist who trained many of the VJs by smuggling them into Thailand before the revolt, answers questions after the screening. Co-sponsored by the Cleveland Council on World Affairs. Special admission \$10; CMA and CCWA members, seniors 65 & over, and students \$8, or one CMA Film Series voucher. (Denmark, 2008, subtitles, 84 min.)



Blank City Friday, May 13, 7:00. Directed by Celine Danhier, with Jim Jarmusch, John Waters, Debbie Harry, et al. Downtown NYC luminaries construct an oral history of the "No Wave Cinema" movement that took root in depressed, rat-infested lower Manhattan during the late 1970s and early 1980s. Contains film clips from rare 8mm and 16mm movies of the era, as well as music by Patti Smith, Richard Hell, Lydia Lunch, Sonic Youth, et al. "Steeped in exhilarating alienation and mordant wit." —*The Guardian*. Cleveland premiere. (USA, 2010, 94 min.)

Hey, Boo: Harper Lee and "To Kill a Mockingbird" Friday, May 20, 7:00. Directed by Mary Murphy, with Oprah Winfrey et al. This new documentary, commemorating the 50th anniversary of the publication of Harper Lee's *To*

Kill a Mockingbird, explores the connections between the novel's story and the reclusive author's life. Cleveland premiere. (USA, 2011, 78 min.)

Waiting for Godot Wednesday, May 25, 7:00. Directed by Alan Schneider, with Zero Mostel, Burgess Meredith, Kurt Kaszner, and Milo O'Shea. Two derelicts wait for the mysterious "Godot" to make an appearance in this early television version of Samuel Beckett's absurdist masterpiece. Restored by the UCLA Film & Television Archive. Complements the museum's new production of Beckett's *Endgame* at the Cleveland Play House. (USA, 1961, 102 min.)

Double-Stop Friday, May 27, 7:00. Directed by Gerald Sindell. This recently restored 1968 film, made by ex-Shaker Heights brothers Gerald and Roger



Spring, Summer, Fall, Winter . . . and Spring A monk and his apprentice

PAINTED POETRY ON FILM

Three recent South Korean films complement our current special exhibition *The Lure of Painted Poetry*. All show in the Morley Lecture Hall. Each film \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher.

Spring, Summer, Fall, Winter . . . and Spring Wednesday, June 8, 6:30. Directed by Kim Ki-duk. A Buddhist monk and his apprentice pass through the seasons of the year, and the seasons of life, in a floating monastery on a beautiful forest lake. (South Korea, 2003, subtitles, 103 min.)

Chunhyang Wednesday, June 22, 6:30. Directed by Im Kwon-taek. A *pansori* performance of traditional Korean music comes to life in this splendid tale of star-crossed 17th-century lovers, based on a Korean legend. (South Korea, 2000, subtitles, 121 min.)



Chihwaseon (Painted Fire) Wednesday, June 29, 6:30. Directed by Im Kwon-taek. Celebrated 19th-century Korean painter Jang Seung-up (a.k.a.

Owon) tries to find his own voice amid the political upheavals of a country caught between the cultures of China and Japan. (South Korea, 2002, subtitles, 120 min.)

Clockwise from left: *Burma VJ*, *Vision: From the Life of Hildegard von Bingen*, *Putty Hill*, and *Hey, Boo: Harper Lee and "To Kill a Mockingbird"*

Sindell, was shot in Cleveland and University Circle by a Hollywood crew. It tells of two privileged white parents, a cellist and his artist wife, who have a falling-out over whether to bus their young son to an integrated inner-city school. (USA, 1968, 76 min.)

Rooster Cogburn Wednesday, June 1, 6:45. Directed by Stuart Millar. In this sequel to the original *True Grit*, John Wayne reprises his Oscar-winning role and teams up with Katharine Hepburn for the first and only time. Part of the "Movie Date with Kate" series that complements the Kent State University Museum exhibition *Katharine Hepburn: Dressed for Stage and Screen*. KSU's Jim Harris introduces the screening. KSU students & staff (with I.D.) and KSU alums and Friends of Fashion \$7. (USA, 1975, 107 min.)

A Small Act Friday, June 3, 6:30. Directed by Jennifer Arnold. A Harvard-educated civil-rights lawyer, who as a poor child growing up in Kenya was able to stay in school due to a modest gift by a woman in Sweden, seeks out his benefactor. "The film couldn't be more heartening" —*The New York*



Times. Co-sponsored by the Cleveland Council on World Affairs. CCWA members \$7. (USA, 2010, 88 min.)

Vision: From the Life of Hildegard von Bingen Friday, June 10, 6:45. Directed by Margarethe von Trotta, with Barbara Sukowa. This popular film dramatizes the life of the 12th-century Benedictine nun, composer, mystic, writer, scientist, philosopher, and early feminist. (Germany/France, 2009, subtitles, 111 min.)

Summer Wars Wednesday, June 15, 6:45. Directed by Mamoru Hosoda. In this dazzling anime that blends hi-tech with heart, a high school math prodigy accidentally hacks into a parallel virtual world. From the director of *The Girl Who Leapt Through Time*. "A sophisticated yet poignant family entertain-

ment with an appeal beyond Japanese animation buffs" —*The Los Angeles Times*. Cleveland theatrical premiere. (Japan, 2009, subtitles, 114 min.)

Making the Boys Friday, June 17, 7:00. Directed by Crayton Robey, with Edward Albee, William Friedkin, Tony Kushner, and Dan Savage. Mart Crowley's groundbreaking play *The Boys in the Band* was applauded for bringing gay culture to a mainstream audience, and condemned for reinforcing homosexual stereotypes. This new film takes a fresh look at the creation, history, and legacy of this cultural milestone. Cleveland premiere. (USA, 2009, 90 min.)

Putty Hill Friday, June 24, 7:00. Directed by Matthew Porterfield. Friends and family search for meaning after a drug-overdose death in the working-class, suburban Baltimore neighborhood of the film's title. This seamless blend of documentary and fiction is one of the most acclaimed Amerindie films of the past year. Cleveland premiere. (USA, 2010, 87 min.)



SNEAK PREVIEWS

Watch trailers for select films at ClevelandArt.org/film.

PAINTED POETRY PROGRAMS

Linking Poems and Images: Basho and Communal Arts in East Asia

Sunday, May 15, 2:00. Ann Sherif of Oberlin College considers the social nature of artistic creativity and poetry composition in Japan, in relation to the exhibition's theme of Japanese and Korean interpretation of Chinese culture.

Tales Well Told: Japanese Narrative Tradition

Wednesday, May 18, 6:30. Joellen DeOreo, Associate Director of Adult Programs

Poems in Pattern: Painting and Literary Legacies

Wednesday, June 1, 6:30. Marjorie Williams, Senior Director of Endowment Development

Elegant Gatherings: Scholar Poet Painters

Wednesday, June 15, 6:30. Joellen DeOreo

Suspended Beauty: Japanese Lacquer and Literary Legacies

Wednesday, July 13, 6:30. Marjorie Williams
Gallery Talks in the Exhibition Sunday, May 8, 1:30 and Friday, July 29, 6:30, Marjorie Williams; Wednesday, May 18, 1:30, Joellen DeOreo

Papermaking Demonstration Friday, May 13, 6:00–8:00. Aimee Lee, independent artist and researcher, demonstrates the Japanese style of papermaking, which has roots in Korea. In 2010, she was an artist-in-residence at the Morgan Conservatory in Cleveland, where she and director Tom Balbo led a team in building the first Korean papermaking studio in the U.S.

Art Cart The first Sunday afternoon of every month the museum offers an Art Cart experience in the galleries. Staffed by the Art to Go team, Art Cart allows patrons to touch genuine works of art in an informal, intergenerational, and self-directed format. Check the calendar for details on topics and specific times. Art Cart experiences can be organized for groups, for a fee. Contact Karen Levinsky, Art to Go administrator, for details: 216-707-2467. *The Lure of Painted Poetry.* Touch Japanese and Korean objects specially chosen to supplement the exhibition, including several related to the art of calligraphy and to literature, links that helped spread Chinese ideas to other cultures.

Glimpses of Asia Family Day Sunday, July 17, 1:00–4:00. Free art activities and performances.

LECTURES

White Ebony

2008. Lyle Ashton Harris (American, born 1965). Oil on Ghanaian funerary fabric; 72 x 44 in. © CRG Gallery, New York

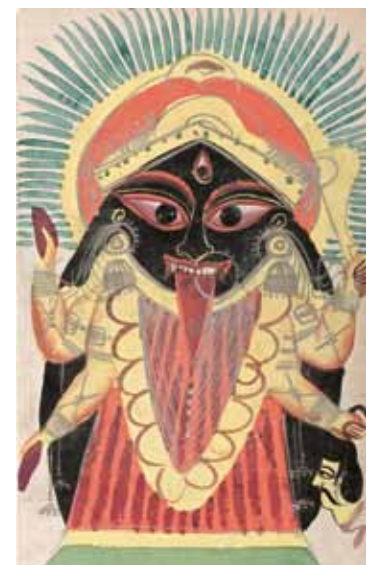


Kali 1800s. India, Calcutta. Black ink, color and silver paint on paper; 45.9 x 28 cm. Gift of William E. Ward in memory of his wife, Evelyn Svec Ward 2003.110.a

Ghana and Cosmopolitanism Saturday, May 7, 3:00. Internationally renowned artist Lyle Ashton Harris, who splits his time between New York and Ghana, is an assistant professor of art at New York University and director of the Dei Centre for the Study of Contemporary African Art in Accra. He discusses his current work which occupies the cultural space at the confluence of contemporary globalization, modernity, and a rich cultural tradition in Ghana. Co-sponsored by the Contemporary Art Society, Friends of Photography, and Friends for African and African-American Art.

Indian Kalighat Paintings: A Subaltern Voice Against the Decadence of Globalization Sunday, May 22, 2:00. Deepak Sarma, Associate Professor of Religious Studies, Philosophy, Classics, and Bioethics, Case Western Reserve University. Picture 19th-century Calcutta—a dynamic and vibrant cosmopolitan city, the political capital of British India and the financial hub for trade between India, East Asia, and Europe, a center for religious pilgrimage, and a focal point of new movements and ideas, political, artistic, and cultural. The upwardly mobile Bengalis, made wealthy by the East India Company, embracing British and European sensibilities, mores, decadence, and vices, were swept by a tidal wave of globalization. In the process, the innovative Kalighat painters, transforming folk art into a popular genre, offered scathing portrayals of the changes that they observed in 19th-century colonial Bengal. Sarma presents the Kalighat artists as innovative social commentators whose paintings reflected, critiqued, and complemented globalization and its discontents.

Community and Culture in New England Parades 1840–1940 Wednesday, June 8, 7:00–8:00, Jane C. Nylander, president emerita of Historic New England and former director of Strawberry Banke Museum in Portsmouth, New Hampshire, discusses her new research on parades as an aspect of community expression. Exploring how floats, costumes, and music combine as “pieces of folk pageantry” or elaborate promotions of local pride, Nylander investigates the traditions that contextualize our own Parade the Circle.





Writing Box (Suzuribako) with Spitting Courtesan c. 1800.

Japan, Edo period (1615–1868). Lacquer on wood with decoration in maki-e (gold dust); 25.5 x 21 cm (closed). Worcester R. Warner Collection 1963.260

IN THE GALLERIES

Highlights Tours Tuesdays, Fridays, Saturdays, and Sundays at 1:30 plus Saturdays at 2:30. Tours of the renovated 1916 building and the new east wing. See web site for title and docent name. Meet in the east wing on level 1 near the portholes.

Art in Focus Talks Wednesdays at 1:30. Meet in the east wing on level 1 near the portholes. Gallery talks on a single work of art or theme. Check ClevelandArt.org for topics and docent names.

Exhibition Tours *Lure of Painted Poetry*, Thursdays 1:30 and Sundays 2:30. Key Bank Lobby.

The Art of Daily Life Wednesday, May 11, 6:30. Gallery talk by curator Constantine Petridis.

Art Conversations Audio Tour The new permanent collection audio tour highlights some of the most captivating works of art in the newly opened ancient, medieval, and African art galleries. Visitors with smart phones can access the tour through a new mobile link (see signs at the museum). Visitors who do not have smart phones can check out an iPod Touch player at the ticket counter in the main lobby, free of charge, or for a fee of \$2 if they decide to purchase ear buds.

Art Odyssey Everyday museum visits to the galleries can be a journey through time to different cultures. Pick up our self-guided family activity packet anytime in the museum lobbies.

FREE SYMPOSIUM

Syria: History and Culture Sunday, May 29, 2:00–4:30, Gartner Auditorium. Sponsored by the Syrian American Cultural Council; co-sponsored by the Cleveland Museum of Art and Cleveland Council on World Affairs.

Syria, Cradle of Civilization Prof. Amr Al-Azm, Shawnee State University

Architecture in Syria, Index of Mediterranean Culture Prof. Nasser Rabat, Massachusetts Institute of Technology

Music: *Kinan Azmeh* International clarinetist and band

Syria: The Land of Religious Tolerance. Prof. Abdul-Karim Rafeq, College of William and Mary

Syria: The Modern Cultural and Social Scene Prof. Leila Hudson, University of Tucson

Movie: *The Holy Crystal*, by Nabil Maleh (25 min.)

Presented as part of Syrian Cultural Garden dedication day events.

TEXTILE ART ALLIANCE EVENTS

Annual Luncheon Wednesday, May 11, 11:00, Executive Caterers, Landerhaven, 6111 Landerhaven Drive, Mayfield Heights 44124. Come join us for our annual luncheon and silent auction. Featured speaker: David Franklin, newly appointed director of the Cleveland Museum of Art. Reservation required. Fee. For reservation information contact Meghan Olis at 216-707-2579 or molis@clevelandart.org.

Play Day: Beginning Dyeing Wednesday, May 25, 10:00–2:00, private studio in Akron. Want an opportunity to just “try dyeing”? The Play Day offered by Polly Gilmore and Karen Hinkle will allow you to do just that. No need to gather materials, buy dye, or put together a lot of “stuff” just to give dyeing a try. All materials necessary to experience fun with an adapted method of shibori dyeing and putting a twist on fabric marbling are provided. Take home at least two completed pieces of fabric which you can then use for creating incredible fiber art. Dress for mess! Bring a lunch. \$35, TAA members \$25. Questions: Jennifer Liston Dykema at 216-751-3820 or jaeeld@sbcglobal.net.

Workshop: Combining Textiles with Metal Thursday and Friday, June 2–3, 10:00–4:00, CMA Classroom A. Interior designer, educator, and fiber artist Mary Platis Kapenekas leads participants in a two-day workshop to explore the use of metals in combination with textiles. The first session introduces various metals, materials, paints, stitchery, folding, and embellishing techniques. Participants experiment with ornamentation and preparation of the metal for integration with fiber. The second day focuses on the design and construction of an art piece that combines the prepared metals from the first session to produce a textile/metal wall or three-dimensional art form. All skill levels welcome. \$240, TAA members \$180 (\$150 by May 2). For information contact Carole Richburg Brown at 216-321-2805 or Ovango@sbcglobal.net.

The Art Study Group Looks at Egypt

Wednesday, May 4, Ingalls Library and museum galleries, 7:00–8:30. Tour the recently installed Egyptian galleries followed by a visit to the Ingalls Library to view a selection of rare materials related to Egypt and Egyptology.

Wednesday, May 25, Cleveland Heights–University Heights Public Library, 7:00–8:30. Round out the Spring Art Study Group program by discussing *Cleopatra: A Life*, by Stacy Schiff. This vibrant biography of one of history's most fascinating people won multiple accolades in 2010.

Enrich your experience and expand your knowledge of the Cleveland Museum of Art's Egyptian collection with the Art Study Group. Limit 20; pre-registration required. Free. Call 216-932-3600 or visit the Heights Library web site to register.

Cleveland Collectors: Elisabeth

Severance Allen Prentiss Thursday, May 19, 2:00–3:30. Elisabeth Severance Allen Prentiss was a generous benefactor to many Cleveland institutions including the museum, Oberlin College, St. Luke's Hospital, and Case Western Reserve University. She lived graciously at her Mayfield Road estate, Glen Allen, in Cleveland Heights, collecting paintings, prints, sculpture, and Korean and Chinese ceramics which she bequeathed to the museum. Limit 20; pre-registration required. \$20, CMA members free.

Ongoing Book Sale continues in May with a new selection of sale books located on the shelves opposite the library's recent acquisitions. Deeper discounts each week. No book sale June–August; resumes in September.

Library Program Tickets available through the museum box office. For specific questions regarding library programs, please call the reference desk at 216-707-2530.

The Swan Thieves by Elizabeth

Kostova 3 Wednesdays, May 4, 11, and 18, 1:30. "A haunting novel of art and obsession; a mystery spanning continents and centuries; a love story that crosses the ultimate border." A psychological thriller by the author of *The Historian*, a *New York Times* best-seller, *The Swan Thieves* begins with the renowned painter Robert Oliver attacking a painting in the National Gallery of Art and ends in his hospital room where he says, "I did it for her." The Art and Fiction Book Club offers a structured look at art history through both historical fiction and narrative nonfiction. \$45, CMA members \$35. Register through the box office, 216-421-7350. A collaboration between the Ingalls Library and the education department.

FOR TEACHERS

Using Art as a Prompt for Developing

Writing and Language Skills Tuesday, June 21 and Wednesday, June 22, 9:30–5:00. Participants examine paintings and other objects from the museum collection to develop descriptive and comparison/contrast paragraphs as well as a five-paragraph essay. Focusing on American art and using art terminology, teachers are guided through the process of writing about masterworks in order to build these skills with their middle and high school students. Though grades 5–12 are targeted in the workshop, these integrated and exciting lessons are appropriate for a wide range of student ability and skill levels—from remedial to advanced writers. In addition to touring the galleries, participants visit the distance learning studio and the museum's renowned Ingalls Library. Tuition includes plentiful materials and resources including Diana Hanbury King's *Writing Skills Teachers' Handbook* and digital images of CMA masterworks to use with students. Graduate credit through Ashland University is available for an extra fee. Presenters: Dale Hilton, M.A., CMA director of teacher and school and

distance learning programs, and Karen Dakin, M.Ed., reading and literacy consultant, co-author of *Basic Facts About Dyslexia and Other Reading Problems*. Questions? Contact Dale Hilton at 216-707-2491 or dhilton@clevelandart.org. Limit 25. \$225.

Early Childhood Educator Summer

Institute Wednesday, June 22 and Thursday, June 23. Over two days, early childhood educators are invited to explore two of art's fundamental elements—line and shape—and discover different methods of incorporating these themes into a variety of curricular areas. Sessions are taught by educators from the Cleveland Museum of Art, other local educators, and professional artists. \$65 per day includes lunch, parking, materials, and a certificate of attendance. Registration is required. Register with the box office by phone at 216-421-7350. For more information contact Liz Wilcox at 216-707-2181.

The Early Childhood Educator Summer Institute is part of the StART SmART program and is supported through a grant from PNC "Grow Up Great."

Art to Go Let your class see and touch amazing works of art up to 4,000 years old as museum staff and trained volunteers come to you with objects from the education collection. Interactive presentations encourage observation, creative thinking, decision making, problem solving, and teamwork. Lessons connect to school curricula and state standards. Topics and registration information are at ClevelandArt.org. Presentations are 40 to 50 minutes long and scheduled Monday through Thursday, 9:00–2:30. Preschool presentations are available on Fridays. Adult and other groups, please inquire. To schedule, contact abarfoot@clevelandart.org or call 216-707-2459. Contact Karen Levinsky for more information at 216-707-2467.

WHAT TO EXPECT

The Wall Is Down! The temporary three-story wall that was erected in the east wing outside the special exhibition gallery has been dismantled, and access to the escalators restored.

The South Doors Are Open! Enjoy the gracious welcome afforded those who walk up the south steps and enter into the elegant space of the 1916 building rotunda.

The Museum Is Still Under Construction! This summer, visitors will see the outer shell of the new west wing taking shape, and by the early fall the portion of the museum staff who have been working in office space downtown will be ensconced in brand-new offices at the museum.



Open Now: Ancient Art, African Art, Medieval European Art, European and American Art from 1600 to the Present Day The permanent collection galleries of the east wing (19th-century European art, Impressionism, modernism, and contemporary art, plus photography) are open, and the main floor of the 1916 building is open with European and American art from

the 1600s into the 19th century. In 1916 level 1: ancient Near East, Greek, Roman, sub-Saharan African, Egyptian, and medieval art. The new prints and drawings galleries feature works from the museum's world-class manuscripts collection.

MEMBERS TRIPS

Read It Online!

Cleveland Art is available online at www.cleveland-art.org/support/Members-Only.aspx. Conserve paper, reduce costs, and access your issues anytime by signing up to receive your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail membership@clevelandart.org. Please recycle your printed magazine if you don't keep it forever.

Public Art around Cleveland Friday, May 20, 3:00–5:30. Due to popular demand—second date added! Friday, June 3, 3:00–5:30. Enjoy a trolley tour of public art around Cleveland led by staff from Cleveland Public Art. Price includes transportation and guided tour. Trolley will pick up and drop off members at the museum. CMA members \$30, nonmember guests \$40.

Cleopatra in Cincinnati Friday, July 15–Saturday July 16. Members will head to the Queen City for an overnight trip to visit the much-touted exhibition *Cleopatra: The Search for the Last Queen of Egypt*. The exhibition features nearly 150 artifacts from Cleopatra's time, including statuary, jewelry, daily items, coins, and religious tokens, all of which are visiting the U.S. for the first time. Members will also enjoy a tour of the exhibition *Keith Haring 1978–82* at the Contemporary Arts Center and visit the expanded Taft Museum of Art and its special exhibition *In Company with Angels: Seven Rediscovered Tiffany Windows*. Price includes transportation to and from Cincinnati, hotel, meals, and museum admissions and tours.

New England in Autumn: Boston and Salem Wednesday, October 19–Sunday, October 23. Join us for an art getaway this autumn to Boston and Salem, Massachusetts. Highlights include visiting the exhibition *Degas and the Nude* as well as the new Art of the Americas wing at the Museum of Fine Arts, Boston; tours at the Institute of Contemporary Art, Boston and the Isabella Stewart Gardner Museum; and a day trip to Salem to view the exhibition *Painting the American Vision*, a breathtaking show of American landscapes by Hudson River School artists, at the Peabody Essex Museum. Price includes transportation around Boston, most meals, and all tour and admission fees. Transportation and transfer costs to and from Boston, hotel accommodations, and some meals are not included.

To request an itinerary (subject to change) and cost information, or to make a reservation, please contact Allison Tillinger Schmid at aschmid@clevelandart.org or 330-707-2669.

NEW AT CLEVELANDART.ORG


Art classes now all in one place www.clevelandart.org/classes

Prints curator Jane Glaubinger celebrates the work of Elizabeth Catlett in honor of Women's History Month www.clevelandart.org/collections/perspectives

Japanese and Korean Art associate curator reviews a lacquer box from our collection www.clevelandart.org/collections/perspectives



Wedding Picture Project picture archives www.clevelandart.org/wedding

MAY

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
1 Members Registration Begins <i>My Very First Art Class</i> R\$ Preconcert Talk 12:30 C. Griffith Mann Art Cart 1:00-3:00 <i>Painted Poetry</i> Highlights Tour 1:30 Film 1:30 <i>The Girl with the Dragon Tattoo</i> (Millennium Trilogy miniseries parts 1 & 2) \$ VIVA! & Gala Performance 2:00 <i>Italian Masterworks</i> \$ Exhibition Tour 2:30 <i>Painted Poetry</i>	2 Museum closed	3 Highlights Tour 1:30 Nia Coffee House 6:00-8:30 Coventry Village Library	4 Book Club Begins 1:30 R\$ Talk 1:30 <i>Art in Focus</i> Film 5:30 <i>The Girl with the Dragon Tattoo</i> (Millennium Trilogy miniseries parts 1 & 2) \$ Preconcert Talk 6:00 David Franklin Library Program 7:00 Art Study Group R VIVA! & Gala Performance 7:30 <i>Italian Masterworks</i> \$	5 Exhibition Tour 1:30 <i>Painted Poetry</i>	6 Highlights Tour 1:30 Basic Parade Workshop 6:00-9:00 P Preconcert Talk 6:00 Jon Seydl and James Feddeck Film 6:30 <i>Burma VJ</i> \$ VIVA! & Gala Performance 7:30 <i>Italian Masterworks</i> \$	7 Highlights Tours 1:30 and 2:30 Basic Parade Workshop 1:30-4:30 P Lecture 3:00 <i>Ghana and Cosmopolitanism</i> , Lyle Ashton Harris
8 Highlights Tour 1:30 Basic Parade Workshop 1:30-4:30 P Exhibition Tour 2:30 <i>Painted Poetry</i>	9 Museum closed	10 Highlights Tour 1:30	11 Talk 1:30 <i>Art in Focus</i> Film 5:30 <i>The Girl Who Played with Fire</i> (Millennium Trilogy miniseries parts 3 & 4) \$ Gallery Talk 6:30 <i>The Art of Daily Life</i> , Constantine Petridis	12 Exhibition Tour 1:30 <i>Painted Poetry</i>	13 Highlights Tour 1:30 Basic Parade Workshop 6:00-9:00 P Film 7:00 <i>Blank City</i> \$	14 Highlights Tours 1:30 and 2:30 Basic Parade Workshop 1:30-4:30 P Parade Stilt Week-end 1:30-4:30 (order stilts) P
15 Registration Begins <i>My Very First Art Class</i> R\$ Highlights Tour 1:30 Basic Parade Workshop 1:30-4:30 P Parade Stilt Week-end 1:30-4:30 (order stilts) P Lecture 2:00 <i>Basho in East Asia</i> , Ann Sherif Exhibition Tour 2:30 <i>Painted Poetry</i>	16 Museum closed	17 Highlights Tour 1:30 Nia Coffee House 6:00-8:30 Coventry Village Library	18 Talk 1:30 <i>Art in Focus</i> Film 5:30 <i>The Girl Who Kicked the Hornet's Nest</i> (Millennium Trilogy miniseries parts 5 & 6) \$ Lecture 6:30 <i>Tales Well Told</i> Performance 7:30 Michelle DeYoung & Kevin Murphy \$	19 Exhibition Tour 1:30 <i>Painted Poetry</i> Library Program 2:00 <i>Cleveland Collectors</i> R\$ VIVA! & Gala Performance 7:30 Cleveland Play House <i>Endgame</i> \$	20 Highlights Tour 1:30 Members Tour 3:00 <i>Public Art</i> R\$ Basic Parade Workshop 6:00-9:00 P Film 7:00 <i>Hey, Boo: Harper Lee and "To Kill a Mockingbird"</i> \$ VIVA! & Gala Performance 7:30 Cleveland Play House <i>Endgame</i> \$	21 Workshop 10:00-4:00 <i>Ikebana</i> R\$ Highlights Tours 1:30 and 2:30 Basic Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 <i>Stilt-dancing</i> (novice) P VIVA! & Gala Performance 7:30 Cleveland Play House <i>Endgame</i> \$
22 Highlights Tour 1:30 Basic Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 <i>Stilt-dancing</i> (advanced) P Lecture 2:00 <i>Indian Kalighat Paintings</i> , Deepak Sarna Exhibition Tour 2:30 <i>Painted Poetry</i>	23 Museum closed	24 Highlights Tour 1:30	25 Talk 1:30 <i>Art in Focus</i> Film 7:00 <i>Waiting for Godot</i> (1961) \$	26 Exhibition Tour 1:30 <i>Painted Poetry</i> VIVA! & Gala Performance 7:30 Cleveland Play House <i>Endgame</i> \$	27 Highlights Tour 1:30 Basic Parade Workshop 6:00-9:00 P Film 7:00 <i>Double-Stop</i> \$ VIVA! & Gala Performance 7:30 Cleveland Play House <i>Endgame</i> \$	28 Highlights Tours 1:30 and 2:30 Basic Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 <i>Stilt-dancing</i> (novice) P VIVA! & Gala Performance 7:30 Cleveland Play House <i>Endgame</i> \$
29 Highlights Tour 1:30 Basic Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 <i>Stilt-dancing</i> (advanced) P Symposium 2:00-4:30 <i>Syria: History and Culture</i> Exhibition Tour 2:30 <i>Painted Poetry</i>	30 Museum closed	31 Highlights Tour 1:30				

ONLINE CALENDAR
 Sortable online calendar at ClevelandArt.org/calendar

JUNE

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
<p> \$ Admission fee R Reservation required T Ticket required </p>	<p> M Members only P Parade-related; fees vary </p>		<p> 1 Talk 1:30 <i>Art in Focus</i> Lecture 6:30 <i>Poems in Pattern</i> Film 6:45 <i>Rooster Cogburn</i> \$ </p>	<p> 2 Exhibition Tour 1:30 <i>Painted Poetry</i> VIVA! & Gala Performance 7:30 Cleveland Play House <i>Endgame</i> \$ </p>	<p> 3 Highlights Tour 1:30 Members Tour 3:00 <i>Public Art</i> R\$ Basic Parade Workshop 6:00-9:00 P Film 6:30 <i>A Small Act</i> \$ VIVA! & Gala Performance 7:30 Cleveland Play House <i>Endgame</i> \$ </p>	<p> 4 Highlights Tours 1:30 and 2:30 Basic Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 <i>Stilt-dancing</i> (novice) P VIVA! & Gala Performance 7:30 Cleveland Play House <i>Endgame</i> \$ </p>
<p> 5 Art Cart 1:00-3:00 <i>Painted Poetry</i> Highlights Tour 1:30 Basic Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 <i>Stilt-dancing</i> (advanced) P Exhibition Tour 2:30 <i>Painted Poetry</i> </p>	<p> 6 Museum closed </p>	<p> 7 Highlights Tour 1:30 Nia Coffee House 6:00-8:30 Coventry Village Library </p>	<p> 8 Talk 1:30 <i>Art in Focus</i> Film 6:30 <i>Spring, Summer, Fall, Winter...and Spring</i> \$ Lecture 7:00 <i>Community and Culture in New England Parades 1840-1940</i>, Jane C. Nylander </p>	<p> 9 Exhibition Tour 1:30 <i>Painted Poetry</i> VIVA! & Gala Performance 7:30 Cleveland Play House <i>Endgame</i> \$ </p>	<p> 10 Highlights Tours 1:30 Film 6:45 <i>Vision: From the Life of Hildegard von Bingen</i> \$ VIVA! & Gala Performance 7:30 Cleveland Play House <i>Endgame</i> \$ </p>	<p> 11 Parade the Circle 11:00-4:00 Parade at noon, fun all day Highlights Tours 1:30 and 2:30 VIVA! & Gala Performance 7:30 Cleveland Play House <i>Endgame</i> \$ </p>
<p> 12 Highlights Tour 1:30 Exhibition Tour 2:30 <i>Painted Poetry</i> </p>	<p> 13 Circle Sampler Camp Begins Session 1, grades 1-3 R\$ Museum closed </p>	<p> 14 Highlights Tour 1:30 </p>	<p> 15 Adult Studios Begin 10:00-12:30 <i>Drawing in the Galleries</i>; 12:30-3:00 <i>Introduction to Drawing</i>; 6:00-8:30 <i>Drawing in the Galleries</i> R\$ Talk 1:30 <i>Art in Focus</i> Lecture 6:30 <i>Elegant Gatherings</i> Film 6:45 <i>Summer Wars</i> \$ </p>	<p> 16 Exhibition Tour 1:30 <i>Painted Poetry</i> </p>	<p> 17 Adult Studios Begin 10:00-12:30 <i>Composition in Oil</i>; 6:00-8:30 <i>Composition in Oil</i> R\$ Highlights Tour 1:30 Film 7:00 <i>Making the Boys</i> \$ </p>	<p> 18 Highlights Tours 1:30 and 2:30 </p>
<p> 19 Highlights Tour 1:30 Exhibition Tour 2:30 <i>Painted Poetry</i> </p>	<p> 20 Circle Sampler Camp Begins Session 2, grades 1-3 R\$ Museum closed </p>	<p> 21 TRC Writing Workshop Day 1 Highlights Tour 1:30 Nia Coffee House 6:00-8:30 Coventry Village Library </p>	<p> 22 TRC Writing Workshop Day 2 Early Childhood Educator Summer Institute Day 1 Talk 1:30 <i>Art in Focus</i> Film 6:30 <i>Chunhyang</i> \$ </p>	<p> 23 Early Childhood Educator Summer Institute Day 2 Exhibition Tour 1:30 <i>Painted Poetry</i> </p>	<p> 24 Highlights Tour 1:30 Film 7:00 <i>Putty Hill</i> \$ </p>	<p> 25 Highlights Tour 1:30 and 2:30 Solstice Party 6:00 p.m.-2:00 a.m. R\$ </p>
<p> 26 Highlights Tour 1:30 Exhibition Tour 2:30 <i>Painted Poetry</i> </p>	<p> 27 Circle Sampler Camp Begins Session 3, grades 1-3 R\$ Museum closed </p>	<p> 28 Kids' Art Classes Begin 10:00-11:30 or 1:00-2:30 R\$ Highlights Tour 1:30 </p>	<p> 29 Adult Studio Begins 10:00-12:30 <i>Beginning Watercolor</i> R\$ Talk 1:30 <i>Art in Focus</i> Film 6:30 <i>Chihwaseon (Painted Fire)</i> \$ </p>	<p> 30 Exhibition Tour 1:30 <i>Painted Poetry</i> </p>		



Summer Wars June 15



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Ingalls Library Hours

Tuesday–Friday
10:00–5:00; Wed.
until 9:00 (through
May 18; then until
5:00 to September)

Reference desk:
216-707-2530

Parking Garage

\$5 for 15 minutes to
2.5 hours;
\$1 per 30 minutes
thereafter to \$10
max. \$5 after 5:00



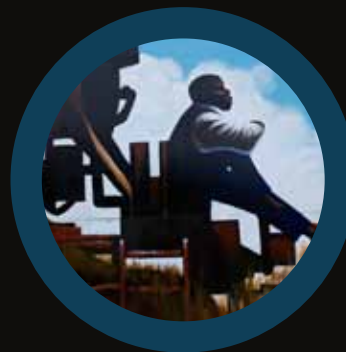
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PHOTOGRAPHS P. 4



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ENDGAME P. 8



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